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THE BOOK AUTOCRAT OF ENGLAND.—A topic, which has proved a very fertile one for British paragraphists, has been the library of Mr. Mudie is by transcribing here one of his advertisements :

LIST OF THE PRINCIPAL WORKS OF THE PRESENT SEASON
IN CIRCULATION AT

MUDIE'S SELECT LIBRARY,

[A list of a hundred or more follows.]

The widest possible circulation continues to be given to every work of acknowledged merit or general interest in History, Biography, Religion, Philosophy, Travel, and the higher class of Fiction.

Works of merely local, or professional interest, Novels of less than average ability, Serials, and Cheap Reprints are almost invariably excluded.

The present rate of increase exceeds

ONE HUNDRED AND SEVENTY THOUSAND
VOLUMES PER ANNUM.

Single Subscription, One Guinea per Annum.

Commencing at any date.

CHARLES EDWARD MUDIE,

New Oxford Street, London; Cross Street, Manchester,
and New Street, Birmingham.

Mr. Mudie buys copies of a popular book by the thousand, not unfrequently engaging to take three-quarters or four-fifths of an edition on terms considerably below the usual trade prices. These copies go into the hands of subscribers in every quarter of the kingdom; and when withdrawn, or the books are supplanted by newer ones, they are offered for sale at something like one-fourth of the usual book-seller's price. Thus it will be seen that Mr. Mudie has an immense control over the book-market of England. What he does not choose to buy has dull chance of sale; whereupon the lesser literary lights raise the outcry that he is become the censor of the British press; and an uneducated tradesman of Oxford Street makes final decision upon the merit of all the literary work of the time. He determines for England (as well as himself) what books have "less than average ability," and what novels belong to the "higher class of fiction."

His being professedly a select library, as he says, can he not claim the right he uses? And if the right be allowed, how far is it liable to abuse; and to what extent can he do wrong to public taste or to the literary guild? These are the questions which bring out every week scores of replies. The truth is, we suspect, that Mr. Mudie, however untaught he may be, must have taken habitually a pretty accurate estimate of the public want, else his little shop (at first in Holborn, we believe,) could hardly have made such enormous outgrowth. And whatever rights he may have, he also has duties, which always grow in weight with growth in power. If his whim may ruin a man he should look well to his whims. Tom Thumb may put his feet where he will; but the giant must show more consideration.

It is a little suspicious that the main attack on Mr. Mudie has sprung from those authors who have written unsaleable books: these are proverbially petulant men, but usually console themselves with some eloquent new fixture of the old truth, that popularity is no measurer of merit. No more is Mr. Mudie. But the best conquest they can make of his monopoly is to write books that will sell in spite of him.

MUSICAL GOSSIP.

Trebelli's remarkable success in Warsaw's Italian Opera still continued by last report and her performances in "Le Prophete," "Faust," "La Favorita" and "Orfeo" had, if possible, increased her already great prestige there.

Hector Berlioz's symphony—"Harold in Italia" was performed in a Guzenek concert at Cologne, under his own direction, with extraordinary result in acclamations of applause for the composition, its performance and its author. Alfred Jaell played in that same concert, a new concerto written by F. Hiller expressly for him, and obtained signal honor from that public.

At Vienna's Philharmonic, Webers "Invitation a la valse" instrumented by H. Berlioz, excited far more enthusiasm than Bargiel's overture to "Media" and rivalled that awarded to Schumann's scherzo and finale.

Leipzig's new theatre was advertised for lease on a term of six years from September 1st 1867, to such manager as should be accepted by that city's council.

Bottera a celebrated buffo has commissioned Antonio Cagnoni to write an opera comica, on a book furnished by Ghislawzoni, which shall be called "La Gerla di Papa Martia."

Ascoli witnessed the production of a new opera by Luizi Vicini, which is called "Oscar d'Alva," but no report is made from that public, respecting its merits.

Piacenza had in carnival time a new opera by Luigi Chesi, which he called "La Contessa de Medina."

Strasbourg's opera house witnessed a new opera by its scenic artist with decided satisfaction.

Italian journals speak despondently of theatrical and musical prospects, and Parisian critics respond, that art has been so much neglected there as to cause no surprise that public sympathy no longer supports theatres or operas.

There is evidently little sympathy now between French and Italian musical critics, and the Italian feeling toward Parisian writers, cropped out decidedly in a grand ball given by Milan's Syndic, when a fantasie was performed by associated musical artists, replete with fun and parody. In that divertissement Bottera sang couplets ridiculing a Parisian critic who had dared to speak disrespectfully about Italian Opera as now given in fair Italia.

"Don Carlos" by Perrin's final decree was to have its first performance on March 8th and probably that named day witnessed a long expected realization of great expectations from Verdi's commissioned opera as Guyemard and wife commence their vacation when March terminates. Both are in the cast for it.

Work is actively pushed forward on the new Academie by hosts of men and the exterior is expected to show itself complete by May 1st. Houses are demolishing to give full view of its magnificence to exposition visitors.

Mlle. Schroeder's debut at Le Lyrique in "Der Freischutz" did not give her that high estimation which had been expected from a pupil of Viardot-Garcia, as she appeared inexperienced, ill-acquainted with French and her voice was only remarkable for the extreme low and high notes. The medium notes were bad. Her method is praised highly, as might be expected from such a thorough instructor to form it.

At l'Opera Comique the new opera "le Fils du Brigadier" alternates with "Mignon" most successfully. Elaborate and favorable criticisms upon it appear in Parisian journals.

London journals are comparatively restricted just now, having little beside "The Monday Popular," Crystal Palace and oratorio performances to comment upon.

Mlle Formi made a successful debut at Les Italiens, in "Un Ballo in Maschera" as the Page. Her person, voice and style of singing were much admired.

On Rossini's anniversary soiree, great musical deeds were accomplished. His new trio, which is highly praised, had performance then by Adelina Patti, Gardoni and Galvani, so that all its beauties were fully revealed.

Mlle. Nilsson made a great sensation at Le Duc de Galera's musical festival, by her performance of Italian music. Dello-Sedi and Gardoni sang in that concert also with marked approval.

The enumeration of French "Orpheon" societies recently made, discloses an immense organization, and puzzles grand exhibition authorities in regard to accommodating such hosts in Paris on competing days.

Lefebvre-Wely, organist in St. Sulpice, has been crossed by the King of Portugal for eminent attainment.

Parisian musical journals teem with concert notices and specification of new vocal and instrumental artists who throng Paris just before its exposition.

Reports and contradictions of them, abound in European journals, respecting Richard Wagner's present engagements in composing music for the future. The assertion that he seriously contemplated an opera to be called "The Tempest," is now positively denied, and his whole mind asserted to be steadfastly bent upon two works—"Nebelungen" and "Meistersonger."

Extravagant statements are made also respecting that opera house in Munich which Bavaria's King is to build for his especial glorification. Its cost is put down at 14,000,000 thalers, and its annual subvention at 1,000,000 thalers.

Critics present when "Don Carlos" had its full rehearsal, make very favorable report of its dramatic interest and the music, generally, with enthusiastic praise for a grand march and duet. It would seem, by these reports that a positive triumph awaited Verdi on March, 8th.

Berlin critics have discovered a marvellous prima donna at the Italian Opera. "In Un Ballo in Maschera," she is said to have surpassed all precedent with Berlin's operatic public.

An opera company has been formed by Max Strakosch, with Parepa-Rosa as prima donna, and Brignoli as first tenor, which is to charm New York's provincial towns.

Mme. Gazzaniga and Miss Hauck, are engaged by Gilmore for a series of concerts in Boston and vicinity. Camilla Urso is also engaged by him.

A concert organization has been formed in Boston for a western tour, in which the Mendelssohn Quartette Club, Adelaide Phillips and Camilla Urso are engaged for two weeks.

Boston musicians have addressed to Camilla Urso a most flattering testimonial, which verifies by their signatures the high estimate held in that city, respecting that finished violinist.